



GATCOMB'S MUSICAL GAZETTE

DEVOTED TO THE INTERESTS OF MUSIC AND MUSICIANS.

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TO THE VALKYRIE.

(New York Sun.)

Oh, English yacht,
Oh, English yacht,
Great Seacht!
But you've gacht
A swacht
In the neck; nacht
To say three swachts;
And your lacht
Is nacht
A happy one; you've gacht
To brace up or go to pacht;
That's whacht!
It's racht
To say that you will nacht
Learn by experience; whacht
Are you here for? you're sacht
In your way, it's true, but nacht
Beyond redemption. You've gacht
To drop a centerboard in the slacht
To wipe out the blacht;
Then whacht
Will be your lacht
We wacht
Nacht!

OLD-TIME BANJOISTS.

Prior to 1843 the banjo as a musical instrument was in a primitive state, and banjo players were not of the highest grade of ability. The first banjoist we may mention as coming into prominence about this time is Joe Sweeney, who acquired a great reputation as a soloist on this instrument. Then came Earl Pierce, quite a noted comic artist, and connected with E. P. Christie's minstrels for many years. He afterwards went over to England and played before the crowned heads and nobility, dying there. He was probably the best of all banjo players in his time. Another noted player was Tom

Briggs, a thorough gentleman and brilliant performer. After him came J. H. Ryder, a great banjoist and bass singer, and then George H. Coes, Frank B. Converse, Tom Vaughn and John Savori. They were the first to introduce harmony on the banjo, or "picking," as it was called. Banjo playing in those days was not as now. Then the thimble or stroke style was in vogue, a very difficult art to grasp for the reason that the necessary combination of thumb and finger had to be severely taught. Many gave it up and went to "picking" the banjo in guitar style.

Coming down to 1850 banjo playing took an upward start, and players began to harmonize more, and play the banjo guitar style. Foremost among these was F. B. Converse, considerably the best banjoist in the country at that time, afterwards with Christie's and Bryant's minstrels. He is now living in New York city, engaged in manufacturing and teaching the banjo, the best people in the metropolis being his patrons. Hi Rumsey, of Rumsey and Newcomb's minstrels, a somewhat eccentric genius, was considered a great player and made much of the banjo solo, becoming quite celebrated. Frank White was another great player, as were Huntley and Charley Fox in the 50's. Then came Horace Weston, the colored player, who was unquestionably one of the great artists, being a thorough musician, playing both the guitar and violin equally well. The Dobson Family acquired its reputation about this time, being noted, however, more as trick players than as thorough musicians. E. M. Hall, now of Chicago, followed soon. He was a close student and hard worker, devoting all his time to his profession, and for years has ranked among the greatest players in the country. G. Swain Buckley should also be mentioned in this category. Such names as these

were stars in the firmament of old-time banjo players. Of more recent banjo leaders more anon

Turning now to California, that great center of minstrelsy during and after the days of '49, and we find such exponents of the musical art as Charley Rhodes, Jake Wallace, Tommy Bree, Charley Morrill and Frank Medina, all great cards in their day, though each and all were ranked by that great artist, Frank B. Converse. Rhodes acquired great popularity through his banjo solo, "The Days of '49," and he alone could render this; all others were imitations. George H. Coes was among the old-timers in those days, going first to the Pacific slope in 1852, and returning in 1870. He visited California again in 1876, remaining for five months. Coes was stage manager in Tom Maguire's famous company for a considerable time and a performer for years. The company made its headquarters in San Francisco, with regular trips to the mountains during the mountain season, which was during the months of May, June and July. He was also one of the founders of the famous San Francisco minstrels. During his engagement with Maguire George Christie joined the company. The company played a brilliant six months' engagement, leaving San Francisco December 20, 1858, for a six weeks' appearance in New Orleans, going from there to Natchez, St. Louis, Chicago, Indianapolis, Louisville and Pittsburg. It opened in New York May 9, 1859, with the finest minstrel troupe ever seen in that city before or since. The New York Clipper of that time gave a detailed story of the engagement, and is interesting reading. Hooley, formerly of Hooley's Theatre, Chicago, recently deceased, was Maguire's manager, and brought Christie out. Among the principal characters were "Master Eugene," a great female impersonator, George

W. Griffin, Napier Lothian, now the orchestra leader at the Boston Theatre, Charles Koppitz, "Sher" Campbell and
GEORGE H. COES.

THE NEW SYMPHONY DIRECTOR.

Herr Emil Paur, the new director of the Boston Symphony Orchestra, made his initial bow in that capacity before a Boston audience on Friday, Oct 13. His reception was not only hearty, but enthusiastic prolonged applause following the finale of the several numbers, and the closing selection. In some degree, of course, this was due to the sympathy which a Boston audience is always ready to extend under such circumstances. As time wears on the spirit of criticism will naturally become more manifest, but it is safe to say that the new director has made an impression which presages success and a substantial popularity. In mode and manner, however, Herr Paur is the antithesis of his popular predecessor, Herr Nikisch. Where the latter was quiet and easy in his action, the former is nervous, energetic and constantly active. He holds his orchestra thoroughly in hand, following them closely, and by gesture very frequently indicating what he wants from this or that player. During the intermissions he is apparently constrained and ill at ease, but when these are over he is himself again and thoroughly absorbed in his work. Earnestness and absorption in his art are prominent characteristics, and while undoubtedly anxious to win success and popularity, he does not appeal for these by any stage arts or artifices, but through the results he endeavors to obtain.

AMERICA'S MUSICAL FUTURE.

Alexander Guilment, the great organist, who is now making a tour of the United States, thinks and observes as well as plays. He has formed decided opinions on this country and on its people, and expresses them as follows:

"I am perfectly convinced that music will be developed to a degree of undreamed beauty at some future period in America and by the Americans. Why should it not? The American temperament is essentially poetical. That is, perhaps, an astonishing assertion, but the proofs of it are continually before our eyes. The most commonplace process of manufacture is seen by the American in a new light, and in the crucible of his imagination is entirely transformed. His inventive genius—that is, the consecrated expression—is called into play by the most insignificant object. The world had been going on for a long time before an American, seeing the needle, thought that the hole was bored at the wrong end, and the sewing machine was invented. A man only thinks original thoughts whose brain is, if I may use the expression, on fire, and everything is presented to that man's imagination in a novel

manner. In other words, he is a poet. Inventive genius applied in that direction is practical poetry, for poetry is only the presentation of an old truth, or idea, in an original manner. When, therefore, the course of time shall have so organized the pressing necessities of life in America that they are provided for with the mechanical regularity that obtains in Europe, that same inventive genius that has placed America at the head of mechanical science will seek an outlet in a new direction. It will be applied to the arts, and a strikingly original and beautiful school of music, painting, sculpture, and literature must result."

MUSICAL TALENT.

"If a person is not musical," writes H. R. Hawes, with a great deal of truth, "piano-forte instruction after a certain point is only a waste of time. It may be said: 'Suppose there is latent talent?' To this we reply that, as a general rule, musical talent develops early or not at all. It sometimes, though very seldom, happens that a musical organization exists with a naturally imperfect ear. In this case it may be worth while to cultivate the ear. But when the ear is bad and there is no natural taste for music, we may conclude that the soil is sterile and will not repay cultivation."

MYSTERIOUS MUSIC.

An account of a mysterious buzzing sound that is frequently heard in Skookum Bay, which is now going the rounds of the papers, reminds us of a still more mysterious sound that is heard during the summer months, and always just before sundown, on what is called Big River, in Mendocino County, Cal. Another strange coincidence is that the locality near which the sound is heard to best advantage in both cases has the same name, viz., Cape Horn.

The sounds in the Big River case resemble the sweet strains of band music heard plainly, though apparently from a great distance. It is impossible to locate the direction from which these sounds proceed, as when several persons are listening at once some will hear it from the air above, some from the water below, and some from the shore on either side. Many learned and scientific people have striven at different times to investigate this strange phenomenon, but though the sounds have been heard for many years, the mystery remains as great to-day as at the beginning.—*Willapa Post*.

Look out for the red wrapper on your Gazette. If it has one your subscription expires with this number and should be renewed at once.

The Symphony Society, of New York, will open its sixteenth season on Nov. 11, in Music Hall, that city.

STAGE NERVOUSNESS.

To many who are not public performers, the idea of being nervous when playing seems absurd, says George Brayley in the *Musical Enterprise*. But, nevertheless, it generally accompanies a sensitive organization. We may feel inclined to smile when we hear a pianist confess that during her performance her feet trembled so that she could not find the pedal of the piano, or a violinist whose knees shook so that he could not find a single harmonic tone; but many artists have shared the same fate.

Chopin said that in public concerts he could reproduce but a shadow of what he performed when alone. Ferd David, the great violinist, once dropped his bow from his trembling hand, although he had just played in his accustomed masterly manner, and when he was much excited was unable to produce a good *staccato*. Patti says that she always feels anxious when she has to sing something new, no matter how much she may have studied it.

If Jenny Lind received a visitor on the day she was to sing, she would enter the room with her notes in her hand, sit down and converse in an easy manner. In a short time, however, she would grow uneasy, rise and hum to herself, sit down again and take up her notes, become absorbed in them for a moment, and as suddenly take up the thread of the conversation where it had just been interrupted.

One can see that often public performers have not only their music and audience to contend against, but also themselves.



Mr. Frank Z. Maffey is meeting with deserved success in Indianapolis as teacher of the banjo, mandolin and guitar. His studio is at 619 North Illinois street.

Miss Margaret, daughter of Ex-Gov. Long has been chosen manager of the Smith College Banjo Club.

The Boston Ideal Banjo, Mandolin and Guitar Club have issued a new and costly half-tone lithograph, which is original in design and beautiful in finish, eclipsing anything previously gotten up in this line. All the likenesses are excellent.

The new Lansing Banjo is receiving praise from all sides for its fine tone. It is a handsome instrument, too, and its finish, while not pronounced, is in the best of taste.

The Ideals left Monday, Oct. 30, on a week's concert trip in New York and Pennsylvania, under the management of the Star Bureau of New York. It made its initial appearance at Flushing, L. I., and flushed with its success there went on to

conquer, appearing at Long Branch, N. J., Tuesday, Oct. 31, Bloomsburg, Pa., Wednesday, Nov. 1, Scranton, Pa., Thursday, Nov. 2, and New York City, Friday, Nov. 3. The *Gazette* will have a full report of the trip in its next issue.

D. S. Dickinson, the well-known orchestral leader and teacher of mandolin and violin at Binghamton, N. Y., has recently associated with him, Mr. Horace R. Mable, one of the most artistic guitarists and banjoists in that state. Their new studio is conveniently located, and handsomely fitted up. Large photographs of many of the prominent mandolin, guitar and banjo soloists and leading clubs, adorn the walls, and an extensive library of musical works indicate that they keep fully up with the times in all that pertains to their line of work. Both gentlemen are known as careful teachers, of long experience, the best evidence of which is their pupils themselves. Their new card will be found in our teachers' directory.

The L. B. Gatcomb Co. has just received some sample copies of new music published by Stephen Shepard, Paterson, N. J. Mr. Shepard knows something about what good music is, having had long experience in the business and these, his latest publications, are no deterioration in the quality of music published by him.

"The Advance and Retreat of the Salvation Army" is one of the selections being played by the Boston Ideals this season which has created much enthusiasm. They will also add to their carefully selected repertoire Gregory's L'Infanta, one of the finest banjo marches ever written and sure to win a high place in public favor. They are also working up the "Cocoanut Dance" by Herman.

The Beacon Guitar and Banjo Club was a leading attraction at the entertainment in Union Hall, Cambridgeport, Tuesday evening, Oct. 24, in aid of the Cambridge Dispensary, and were cordially received. Messrs. Good and F. Burnham of the club also appeared in a pleasing banjo duet.

The Amphion Banjo, Mandolin and Guitar Club is doing good work under the instruction of Mr. G. L. Lansing. Messrs. Small, Onthank, Burns, Robinson and Hersey constitute the personnel.

Prof. Thomas Nichols of Syracuse, N. Y., is doing yeoman's work in keeping the banjo to the front in that city. Success to his efforts.

Fred T. McGrath is teaching the banjo in Gloucester, Salem and Boston, and is meeting with gratifying success.

Mr. B. E. Shattuck, of the Ideals, will make a weekly visit of instruction to Newburyport when the club's engagements do not prevent.

Mr. G. L. Lansing has been making arrangements for the M. I. T. (Mass. In-

stitute of Technology) Banjo and Guitar Club, the Wellesley Banjo Club and the Harvard Annex (Ladies') Banjo Club.

The M. I. T. Banjo and Guitar Club will be re-enforced this year with the addition of three new members, Morgan, Slavin and Raymond Price, all competent players, which will much increase its volume, the lack of which was the only criticism this popular organization met with last season. It will continue under the able management of Mr. George Shepherd. The Technology boys will appear in Music Hall the evening of November 15, in conjunction with the Comedy Club minstrels.

Mr. A. C. Robinson continues to add to his pupils, to whom he imparts a systematic instruction in the principles of the guitar and mandolin at his rooms at 58 Winter street.

Mr. Robert M. Holmes, of Plymouth, showed his enterprise and good judgment in re-engaging the Boston Ideals this season. The Plymouth musical public know a good thing when they see it. The Ideals played there the evening of Wednesday, Oct. 18, an account of which appears elsewhere.

Mr. Mart Dow, the humorist, who appears so often before the musical public in connection with banjo, guitar and mandolin clubs, has returned from the World's Fair much benefited by his trip.

Gad Robinson has written a new song, "Fashion," which is destined to "catch on" to popular favor. The Ideals will include it in their season's repertoire.

Mr. Edward Jones, of Fresno, Cal., in renewing his subscription to the *GAZETTE* sends quite an order for banjo and guitar parts, which shows that business is lively with him. He writes that he has organized a banjo and guitar club, and is making ready for the winter season.

Mr. E. H. Johnson, of Peoria, Ill., writes the *GAZETTE* that he has resumed teaching after having been out of business for a year and intends to make business lively for the winter. In renewing his subscription he says he can't keep house without the *GAZETTE*. Here's wishing you luck, Bro. Johnson.

The Apollo Banjo and Guitar Club have commenced their season under the able direction of Arthur H. Plante, who is also engaged to organize a mandolin and guitar club in Cambridge. A good season may be looked for.

Mr. P. C. Shortis, the well-known banjoist, was tendered a reception Friday evening, Oct. 20, at the residence of Mr. John Murphy, 21 Belden street, Dorchester.

"Andy" Leavitt, the oldest living banjoist in the United States, and who at 72 years of age is one of the most lively and genial personalities in Boston, was the guest of the Newspaper Club at its monthly dinner

at the Tremont House, Friday, Oct. 20. During the evening he gave an exemplification of negro minstrelsy in the olden times, his rendition of plantation melodies, with banjo accompaniment, being heartily received by the newspaper men.

Mr. E. Pritchard, the banjo, mandolin and guitar teacher of 1662 Third Avenue, New York, writes the *GAZETTE* that business has been very good with him. Mr. P. does not profess to be a "simple method" teacher, but does claim to have turned out a large number of good note readers. He compliments the *GAZETTE* for the good it has done for teachers, for which we ask him to accept our thanks.

Mr. P. W. Newton, the banjo, mandolin and guitar teacher of Toronto, Can., is "holding up his end" in instruction on these instruments, in that Canadian metropolis. His address is 112 Sherbourne street.

The Tech boys made a hit at the 50th performance of the Prince Pro Tem, at the Boston Museum, Tuesday evening, Oct. 24. They got a fine send-off from the press, as did Mr. G. L. Lansing for his able preparatory work. The M. I. T. boys are contemplating a trip through Maine, among other work.

Look out for the red wrapper on your Gazette. If it has one your subscription expires with this number and should be renewed at once.



Several elegant obituary notices referring to prominent citizens who have recently flickered are crowded out this week owing to a plethora of circus advertisements. We trust the friends of the deceased will catch on and excuse us.—*Mt. Vernon News*

"That was an awful mistake Blinkers made with his World's Fair souvenirs."

"What was it?"

"He put a piece of petrified wood in his lunch box and ate it for a rye bread sandwich.—*N. Y. Press*.

"Sell you a nice alligator bag for \$3," said the gentlemanly clerk to Uncle Isom, who was trying to buy a valise.

"What on airth do I want with an alligator bag," asked the old man. "I ain't goin' to Florida, I'm goin' to Chicago."—*Indianapolis Journal*.

Speaking of artists, it takes a rich man to draw a check, a pretty girl to draw attention, a horse to draw a cart, a porous plaster to draw the skin, a toper to draw a cork and a free lunch to draw a crowd.—*St. Botolph*.

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On yearly advertisements we make 20 per cent. discount from the above rates.

Advertisements under the heading "Prominent Teachers of Banjo, Guitar and Mandolin," two lines, \$1.00 per year; additional lines 50 cents per line.

Subscribers who receive the "Gazette" in a red wrapper will understand that their subscription expires with that number, and will please renew promptly to avoid delay.

NOVEMBER, 1893.

The constant drop of water
Wears away the hardest stone,
The constant gnaw of Towser
Masticates the hardest bone;
The constant cooing lover
Carries off the blushing maid,
And the constant advertiser
Is the one who gets the trade.—*Exchange.*

The moral of this appreciative bit of verse is obvious, and the GAZETTE calls attention to the fact that it is one of the best mediums for manufacturers, publishers and teachers. Advertise in the GAZETTE.

The New York *Herald*, of Sept. 8, contains a pertinent and strongly worded article on the international copyright abuses, in which it urges Congress to appoint a committee to investigate the practices of foreign publishers under the law. It emphasizes the fact that Congress never intended to protect them, and calls attention to the fact that, under the ambiguity in the statute which allows foreigners to obtain copyright on other publications by delivering to the Librarian of Congress two copies printed here, they are violating the spirit of the law.

The *Herald's* view is undoubtedly the right one, and prompt action by Congress in amending the statute will prevent further damage, and the necessity of the intervention of the courts as in the case of the alien contract labor law.

The GAZETTE of this issue contains another article of reminiscences from that veteran among old-time banjoists, George H. Coes. What he doesn't know about the early days of the banjo and early banjoists is not worth knowing, and we hope to give our readers more in this line, both from him and other veterans.

The *Musical Visitor* in a recent issue advised the introduction of such instruments as the guitar and mandolin into the Sunday School, in order to utilize all the musical talent available, and create an interest. We agree with the sentiment that the devil should not be allowed to have all the good instruments any more than all the good tunes, and if there is to be any innovation

in this respect, would recommend the guitar and mandolin as being excellently adapted for such purpose. The banjo, however, we presume, must be tabooed.

We want to call the especial attention of music dealers and teachers to the musical publications just issued by the L. B. Gatcomb Co., which are of marked excellence, and sure to make a hit. Both are by Mr. George L. Lansing. One is the "Carnival of Venice," with variations, which he has often played in solo, but which has been arranged by him with new and artistic effect. The other, "Oriella Polka" is a gem of a composition of its kind, sure to "catch on." It will be played as a duet this season by Messrs. Lansing and Shattuck. Add these pieces to your list at once.

We call attention to the advertisement of the L. B. Gatcomb Co., which appears elsewhere, regarding the rare inducements offered for the purchase of a few first-class banjos at a greatly reduced price. Don't fail to read it.

MUSICAL WORLD.

E. W. Lane, of the Waltham church organ factory, Waltham, has been awarded the contract for the organ for the Park Congregational Church, of Worcester. The organ is to have two manuals, 30 pedals, 25 registers, 6 pedal movements, and over a thousand pipes.

The Tremont Glee and Mandolin Club, of New York, has reorganized, with the following members: J. A. Ryan, first tenor; J. W. Ryan, second tenor; C. V. Lansing, baritone; W. H. Learned, bass; F. H. Jones, first mandolin, manager; F. A. Roda, second mandolin; C. J. Lund, third mandolin, secretary; J. M. Harding, guitar; Frank N. Mandeville, piano, director.

Thomas J. Quinn, the manager of the New York wareroom of the New England Piano Company, died on Friday, Oct. 6, after a severe illness, at his residence in Brooklyn, at the age of 50. A widow and three children survive him. Mr. Quinn had been in the service of the New England Piano Company for some twelve years.

The Temple Quartet are engaged to appear in the Brooklyn Y. M. C. A. course, Nov. 21.

Madame Patti sailed from Liverpool on Oct. 28, by the *Lucania* for her farewell tour of the United States, under Marcus R. Mayer's management. The season will open in New York, Nov. 9.

Mr. Walter Damrosch has returned to the United States, after a three month's stay in England. He is at work on the programs for the Symphony Society concerts, of New York, to be given during the coming season, and will include therein a number of interesting novelties brought from the other side.

Mme. Christine Nilsson has given £1000 towards founding a hospital for the cure of throat diseases in France. This is the result of a vow made in the great prima donna's girlhood, following a painful attack of croup for which she was carefully treated in a hospital.

A memorial to Jenny Lind is to be placed in Westminster Abbey, London.

Edith Smith is the name of a 15-year-old American girl who has made her debut in France as a violinist. She is being highly praised.

Alexander Guilmant, the great organist, says that Americans are among his best pupils, and specially mentions Philip Hale, of Boston.

The Stonewall Band of Staunton, Va., was one of the recent attractions at the World's Fair, when it had a fortnight's engagement. This band is the successor of the famous military band attached to Stonewall Jackson's Brigade, and which was allowed by Gen. Grant at Appomattox to return home with all its instruments. The organization has never been lost, and to-day it has several veterans among its members.

Bandmaster D. W. Reeves will be succeeded by Victor Herbert as director of Gilmore's Band. Mr. Herbert was formerly 'cellist and assistant conductor of Theodore Thomas' orchestra, and later in Anton Seidl's orchestra. He also has a high reputation as a composer.

M. Charles Gounod, the eminent composer, died in Paris Wednesday Oct. 18, having for 48 hours laid in a comatose condition from a stroke of apoplexy. He was a Parisian by birth, the date of which was June 17, 1818, and was reared amid the best musical influences. He was educated under the best masters. His future success was overshadowed from the first, and he learned the intricacies of the musical art with exceeding rapidity. Honors, however, were not showered upon him, and his earlier career was one of slow recognition. His great production, upon which alone his fame might securely rest, is his "Faust." His reputation will chiefly rest on his lyrical productions, though as a symphonist he had few superiors.

CONCERTS.

The testimonial concert to Miss Nellie Eibel, at National Hall, Malden, Wednesday evening, Oct. 18, by the Boston Ladies' Symphony Banjo, Mandolin and Guitar Club, of which Miss Eibel is a member, and other talent, was a success in every particular. The audience was a good-sized one and appreciative of the entertainment given. Miss Eibel appeared twice in solos on the banjeaurine and was warmly greeted. The program also included a mandolin solo by Miss Dasa Harmon, the club's director, cornet solos by Mr. Ed Frazer, guitar solos by Miss Frances Fellows, trombone solo by Miss Lenna Howe, a vocal selection by Miss F. Turner, humorous selections by Mr. E. J.

Elton and readings by Miss Howe, all of which were well received.

That invincible trio of musical instruments, the banjo, mandolin and guitar, scored a big hit on Thursday, Oct. 5, in St. Paul, at the entertainment of Co. D, Minnesota National Guard, the armory containing a representative audience of fully 1500 people, despite the inclement weather. The mandolin quartet, consisting of Messrs. John Ryder, C. H. Ryder, E. Skoog and S. Skoog, were heartily encored, and Messrs. Edwin S. Davis, Eddie Pardee and Jullus Grosse, as a trio with the banjos and guitar met a warm reception. The feature of the musical program, however, was the banjo playing of Mr. Davis, according to the local papers, whose masterly skill on that instrument brought out storms of applause. The "Darkey's Awakening," "Darkey's Dream," "On the Road," and "Purling Brook Waltz," were some of the selections which helped capture the audience.

The Langwood Banjo, Mandolin and Guitar Club has begun what promises to be a lively season, making its third appearance at North Abington, Wednesday evening, Oct. 25, in connection with Leland T. Powers, the impersonator. Its first concert was at Ipswich, Friday Oct. 20, and it gave a second in the Medford Opera House on Monday, 23d ult., Miss Grace A. Norwood, reader, and Mr. Wm. H. Rose, tenor soloist, assisting. Appreciative audiences greeted them at all these places, and the press notices have been very complimentary. The personnel of the club includes Mr. Edward A. Grout 1st banjo, Miss Josephine Byron 2nd banjo, Miss Katherine Laureat guitar, and Mr. Robert W. Hull mandolin.

Mr. A. A. Farland gave his concert at Scranton, Pa., Y. M. C. A. Hall, Friday evening, Sept. 29, with a strong local support, including Morse's Mandolin and Guitar Club, the Schubert Male Quartette and Art Morse and George Carr in duets on mandolin and guitar. The entertainment was under the management of Mr. Carr. Of Mr. Farland's playing the Scranton *Tribune* said:

"It is pretty safe to say that no one present ever before understood the possibilities of the banjo, as performed by Mr. Farland. His playing was marked by rare execution and excellent expression. His rendition of Mendelssohn's concerto op. 64, Allegro Molto Vivace, a composition that is much too difficult for many first-class violinists, was a marvellous exhibition of fingering."

The Morse Mandolin and Guitar Club of Scranton, Pa., gave its first concert of the season in Mear's Hall, West Side, that city, Tuesday evening, Oct. 17, in the presence of a large and appreciative audience. The opening number, the "Ideal March," rendered by the consolidated

clubs, twenty members, including the Apollo and the Elite Clubs, under the leadership of Mr. George Carr, put the audience *en rapport* and the entire program was warmly received, as it deserved to be. Among the talent assisting were the Apollo and Elite Banjo and Guitar Clubs. The features included "Glynn's Grand March," solo by Mr. Carr and a duet, "The Darkies' Patrol," by Messrs. Carr and McLaughlin.

The Boston Ideal Banjo, Guitar and Mandolin Club gave one of the best entertainments of the season in the Institute course, Tuesday evening, at the Prospect Hill church. Nearly every number was encored, and the large audience expressed regret when the last echo of the pleasing minstrelsy died away. The artists were G. L. Lansing, A. D. Grover, B. E. Shattuck, L. H. Galeucia and A. C. Robinson. All were good singers and equally skilled in touching the strings of various instruments.

Mr. Lansing was the vocalist par excellence, and his banjo selections were exceedingly good. One of the best numbers was the "Patrol of the Salvation Army." The music was first heard at a distance, and then came nearer with the sound of tambourines and singing, vanishing at last with an admirable diminuendo. The cluster of popular songs, which happily omitted "After the Ball," and the dance imitations in the "Minstrel Echoes" were especially good.—*Somerville Citizen*, Oct. 20.

The following is from the Plymouth *Free Press* on the concert of the Boston Ideals in that town, Oct. 18:—

"The 'plunk' of the banjo made melodious music in Odd Fellows' Hall, Wednesday evening. The Ideals are certainly on top where the banjo, mandolin and guitar are concerned, and a large audience testified heartily to its enjoyment of the performance. Mr. Lansing in his darky songs and comic ballads, Mr. Grover in his clever manipulations of the banjo, and the "Patrol of the Salvation Army," by the club, all evoked great enthusiasm. Mr. Charles Williams, impersonator, gave variety to the entertainment by his selections, 'The Flight of Little Em'ly' being the best thing he did."

Look out for the red wrapper on your Gazette. If it has one your subscription expires with this number and should be renewed at once.



WASH., D. C., Oct. 7, '93.

EDITOR GAZETTE:—

The banjo, mandolin and guitar season in Washington was opened on Wednesday eve last by a concert, given under the supervision of Mr. Edward Redfield, at Metzert's Music Hall. The concert, as a whole, was not the success anticipated either from a financial or artistic standpoint, though there were several good numbers. The rendition of Brook's and Denton's "Berkely March" by Mr. Jos. Cullen of the Olmo Mandolin Orchestra was well-nigh perfect, as also the selections by the Columbia

Musical Club, but apart from this several more rehearsals would have made an improvement. With the opening of the season of '93-'4, the "Olmo Mandolin Orchestra" makes its debut. This organization, although in its infancy, is comprised of gentlemen who have had considerable experience in concerted work. The membership limit is nine, seven of whom were members of the Washington Mandolin, Banjo and Guitar Club, an organization that has enjoyed the distinction of being the leading club of Washington for three seasons past.

In lieu of there being so little news as yet in banjo circles, I will, in as brief a way as possible, answer the letter of my esteemed friend Mrs. D. A. Dufour, which appeared in a recent number of the GAZETTE: I had no intention of "slandering" (I believe that is the adjective the lady uses,) her or her club. I have always held Mrs. Dufour in the highest esteem as a lady, and as one of the most zealous workers in our cause (the banjo), one who has done a large share toward placing it on the high elevation it now occupies.

As regards to claims of priority, however, a brief history of banjo clubs of Washington would be in order. In 1879 there was only one banjo club in existence here, the "Continental Banjo Club," and numbered among its members were two of Washington's popular banjoists, Mr. John Mack and Mr. Edward Redfield. Since that time until November, 1889, Washington was without a representative banjo club. In November, of '89, Mr. F. V. Hayden of Boston, and myself, being interested in the banjo, organized a club, the Pastime Musical Club. We were only amateurs, yet we were the only banjo club in the city recognized by the papers as such. The club continued until the first part of January, '91, when several of the hard workers, having attained some degree of proficiency, and believing that they had the material for a first-class club, organized the "Washington Mandolin, Banjo and Guitar Club," which at present is the leading club of our city. Shortly after came the National Banjo Club, The Columbia Banjo Club, the Pizzicatti Mandolin Club, the Imperial Banjo Club, and Mr. Redfield's club of ladies.

The disappearance of the National Banjo Club is to be regretted very much, as in my opinion, with hard work, it should have attained a degree of proficiency equaling some of the smaller organizations of the country. It was composed almost entirely of ladies, and deserved great credit. I never had the pleasure of hearing them but once, and they created quite a favorable impression at that time.

W. M. H.

Mr. George Carr, of Scranton, Pa., the well-known banjo, mandolin and guitar manager and teacher, writes that his business is excellent, with an additional boom from the recent visit of that banjo virtuoso, A. A. Farland, of Pittsburgh who, he says, "did stir up the people." Mr. Carr makes the wise suggestion that if teachers wish to boom their business they secure good artists and give entertainments in their towns. "I am counting the days until the Ideal boys appear here," he says, "and many others are also waiting for their appearance," he adds.

Mr. Carr is one of those enthusiasts who keeps things moving, and if the banjo, mandolin and guitar don't keep in the front rank in his section of the country it won't be his fault.

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Bee Line Galop.....	"	40
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" " " Guitar acc.....	"	25
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" " " Piano acc.....	"	25
City Guard March.....	"	25
" " " Guitar acc.....	"	20
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Coon Quartette.....	Babb.	25
Carroll's Favorite Reel.....	Parker.	25
Daisy Bell Schottische.....	Babb.	30
Darkies' Patrol.....	Lansing.	40
" " " Guitar acc.....	"	20
" " " Piano acc.....	"	25
Darkie's Dream.....	"	40
" " " Guitar acc.....	"	10
" " " Piano acc.....	"	20
Derby Clog.....	Browne.	25
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" " " Piano acc.....	"	20
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" " " Guitar acc.....	"	10
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1. 2.

1. 2.

3

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p e molto leggo. f

mf

a tempo. 2.

f rit. pp f p sf FINE.

pf f f f riten. e accell un poco.

1. 2.

f p e cresc. f ff mf rall. f mf f

rit. a tempo. f f p f p sf

TRIO.

pf f mf

f f mf f

a tempo. rit. p f sf f sf mf

f f sf

1. 2. a tempo.

f ff p f D.C. al Fine.

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ARTHUR H. PLANTE.

2nd. MANDOLIN. *Tempo di Gavotta.*

p è molto leggò. *a tempo.*

I. *a tempo.* *2.* *rit.* *a tempo.* *mf* *f*

mp *f* *a tempo.* *sf* *FINE.* *pf*

f *f è accel. un poco.* *f* *p* *f* *ff* *1.* *2.* *rall.* *mf*

f *p* *a tempo.*

f *p* *a tempo.* *sf* *pf* *p*

1. *mf* *f* *2.* *ff* *sf*

mf *f* *p* *a tempo.* *f* *f* *sf* *sf*

mf *f* *sf* *f* *1.* *2.* *a tempo.* *D.C. al Fine.*

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ARTHUR H. PLANTE.

GUITAR.

1. *mf* 3 2 3 2 1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28 29 30 31 32 33 34 35 36 37 38 39 40 41 42 43 44 45 46 47 48 49 50 51 52 53 54 55 56 57 58 59 60 61 62 63 64 65 66 67 68 69 70 71 72 73 74 75 76 77 78 79 80 81 82 83 84 85 86 87 88 89 90 91 92 93 94 95 96 97 98 99 100

1. *f* 2. *p* *sf* *f* 2. *pp* *rall.*

e accel. *f* *ff* *FINE.* *p* *f* 2. *f* 2. *pp* *rall.*

f *riten.* *TRIO.* *p* *f* *p*

Bar. 1. *p* *f* *p* *f* *sf* 2. *f* *sf*

mf *f* *p* *f* *sf* *p* *rall.* *D.C. al Fine.*

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Arr. by LANSING.

2 P. 5 P. rit. f a tempo. (4) pizz. f



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